

ON *Exclusive in The Daily Carmelite*
PAPER **FREDERICK
WINGS O'BRIEN**

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"If we, Americans, are mentally as lazy as the Romans were, we will leave our political machinery untouched, and imagine we have preserved something, while some Caesar or Mussolini, individual or corporate, does the job." Our system, politically broke down long ago, as to electing the people's choices to office. Now, the economic system is badly bent. Youth will do something about it; not the fossils in office. They are committed to a spoils system.

§ §

MA KENNEDY is single again. Ma's only hope is a *What-an-Angel* in heaven. What-a-Man, who deceived her, big-animously, will be in hell, fooling some hot little devil.

§ §

THE month I was born, Uncle Sam spent three thousand dollars to halt the crime wave. The same month this year, he spent four million dollars. And, in the old days, whisky flowed, legally, like the Mississippi. The President of the United States averaged a pint a day.

§ §

DREISER is an American tragedy-comedy; a case of overweening egotism gone seedy.

§ §

IN New York City, alone, nearly a hundred thousand Jews have joined the Christian Science church. Traditional Christianity, the ordinary sects from Catholicism to Methodism, have gained hardly any Jewish converts. Alarmed rabbis have tried to build up a Jewish Science Church, using the good cheer, health and courage which the Eddyites use so effectively. The old testament is racked for healing, happy texts, by the Jewish Scientists, to offset those recited by the Christian Scientists from the new testament. So far, the rabbis haven't done much to halt the exodus towards C. S. And, of course, nearly a hundred thousand Jews took with them in the passover many shekels. It hurts, spiritually, and collectionly.

§ §

IN America are two kinds of business men after forty: the tired and the retired. The first seeks pelf, the second golf.

"A Midsummer Night's Dream"

Reviewed by GLORIA STUART

Shakespeare was given his full due last night at the opening of "Midsummer Nights Dream" in the Forest Theater. The setting of a Shakespearean play is, to my mind, one of the most important factors in a successful presentation. And the plain stage with its surrounding of tall pines, interspersed with tall columns and beautiful shrubbery, gave the impression of Elizabethan simplicity and decorativeness. The background should never distract attention from the play, and this background served only to accent the action and development of the story.

Acting honors of the evening go to Bottom, the weaver, played by Vallejo Gantner, who displayed real sense of comedy values and projection. His voice was well suited to the spontaneous wit and lightness in the characterization of Pyramis, the hero of the play within a play.

Fredrik Rummelle was also excellent as Demetrius, the bewitched-lover of Helena. His diction and bearing showed study and talent; his stage presence was the most praised of the evening. It is difficult to wear costumes with grace. Most actors wear the traditional trappings of Shakespeare with uneasiness and lack of dignity.

Puck and Sunleaf, Carl Brennenfleck and Anne Fredericksen, displayed the surety and charm seen in well-trained children.

Helena (Barbara Sweet) was a convincingly good characterization. Her voice carried well, and her emotional scenes were well done. Peggy Mather played Hermia with quiet grace. Mildred Pearson, as Titania, was whimsical and lovely.

Other roles were adequately filled: Edward Girzi, as the manly Theseus; Constance Heron, a beautiful Hippolyta; Robert Sutro as Lysander, distraught father of Hermia; and Oberon (Irene

Allair), designing king of the fairies.

The comedy was well conceived and and executed by Eugene Watson, Carleton Lehman, Ted Cator, Richard Criley and Cedric Rowntree.

The dances, arranged by Willette Allen Allen and Dorothy Woodward; music (T. Harold Grimshaw) and lights (R. M. Kingman) were important details handled with capability and fine feeling. Herbert Heron, director, and Blanche Tolmie and Helena Heron, assistants, are to be congratulated on a fine production that moved smoothly, was thoughtfully directed, and which raises the standard of Forest Theater plays to another mark of distinction.

PARADE

Monterey today will celebrate the termination of its long quest for a brake-water, soon to become a reality. Opening event of the celebration is a children's parade, sponsored by the American Legion Auxiliary. Forming at Polk and Main streets, the parade will start at two-thirty, moving down Alvarado to Franklin and thence to the ball park, where a field meet will be held. Mrs. George Kinloch, chairman of the committee in charge, extends a particular invitation to Carmel children.

MYSTERY SOLVED

Scaffolding on El Paseo building which yesterday aroused the curiosity of passers-by is incidental to the installation of gas fixtures in the upper offices. The building is now owned by Mr. J. L. Doulton, who has made several improvements on the property including the renovation of El Fumidor Shop.

OLYMPIAD

Complete information regarding the Tenth Olympiad, to be held in Los Angeles next year, may be had from W. L. Overstreet at the postoffice. Dates, rates, ticket arrangements, etc., are detailed in literature secured by Mr. Overstreet for public information.

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Personalialia

Miss Maxine Cushing had as her guest yesterday, her aunt, Mrs. Elizabeth Lincoln, from Boston.

Miss Mattie Hyde, who has been appearing with Theda Bara at the Fulton Theatre, Oakland, spent Wednesday in Carmel.

Frederick Green, for several years stage manager and member of the Alcazar Theatre in San Francisco, was a visitor in Carmel the first part of this week.

Thomas Bryson and Art Guerin, well known in the musical world in San Francisco, were guests of Mrs. C. M. Chapin on Wednesday.

John Bovingdon, who gave a dance recital in Carmel several years ago, is in Moscow, connected with the nationalized cinema industry.

Miss Maude Amber, of the Blake and Amber Costume Company in San Francisco, was in Carmel last week end for a visit combining business with pleasure.

Mr. and Mrs. Sabin Carr flew down to Santa Barbara Wednesday to stay with friends for a month, when they will return to their home on Bayview and Martin Way.

A group of Spanish songs and a talk on American and Spanish handicrafts will be presented in the lounge at Hotel Del Monte this evening at eight thirty by Mr. and Mrs. Walter H. Newman of the Wayside Colony at Long Beach.

Miss Mary Fisher and Miss Ann Wheeler of Palo Alto, left Carmel today after a two weeks' stay. Miss Wheeler, after graduating from Stanford, studied art in New York City. She came here to paint the Big Sur coast, and to finish a novel on which she and Miss Fisher are collaborating.

Miss Myrtokleia Childe returned Wednesday from Los Angeles where she has been visiting her brother and sister for two weeks. Mrs. A. C. Taylor, her sister, is an American artist now studying in Paris. She will return next year to America to lecture on art. Miss Childe's brother, Mr. Gladwyn Childe was a recent visitor in Carmel, and is now returning to Portuguese West Africa, where he has a school for the Umbundu tribes. Mr. Childe recently received his Ph. D. from Columbia on the folk-lore of that tribe.

ANCIENT AND HONORABLE SPORT OF ARCHERY

Mr. Keith Evans, son-in-law of Dr. Lee Pope, famous big game hunter with bow and arrow, has settled in Carmel. Mr. Evans is an expert on this ancient weapon, having shot bears with Dr. Pope in Humboldt county, and kangaroos in Australia. Several years ago enthusiasts of this sport formed a club in San Francisco. They were Stewart Edward White, Arthur Young, who went hunting with Dr. Pope in Alaska and Africa, Cassius Styles (Berkeley archer), Keith Evans, and Dr. Pope.

Mr. Evans explains that the wood used in bows is English yew. The best yew is found in Oregon, with an inferior quality in California. Other woods are a variety of lemon, native to South America, and osage orange, used by plains Indians, found in Arkansas and New Mexico. Mesquite has also been used. Most bows are not ornamented, though the Indians sometimes backed theirs with rawhide. Bows are usually the height of the archer, for the shorter the bow, the stronger, with less leverage. Bows for big game are five feet six inches long to five feet ten inches long. The shortest yew bow is about five feet four inches. The small bow is preferable for hunting on account of the necessary running through brush. The weight behind a fully drawn bow is from sixty to ninety pounds. The effective killing range is one hundred yards, although the arrow would kill at three hundred yards if it could hit at that distance. But the path of an arrow is not as true as that of a bullet.

About seventy waxed straws of strong linen thread is used to string the bow. Cow horn is used for the tips. Arrows are made from birch or maple dowels, and are tipped with turkey or goose feathers. Turkey feathers are best, though the early English archers used gray goose. The points are made from steel and are fitted over the wood. They are two inches long and one inch wide. Mr. Evans is interested in forming a class for archers, and in teaching them how to make their own bows and arrows. He may be reached through The Daily Carmelite.

MODEL SIDEWALK

Mr. Frederick Bigland has completed a rock sidewalk in front of the Greenroom of the Studio Theatre of the Golden Bough. The walk runs the full length of the building, branching off with stone steps up to the entrance.

The Santa Lucia rock is laid down and cemented together, without the usual grass cracks in between. It is an ideal rock for this use, wearing well, and forming colorful foil for shrubbery.

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 under the act of March 3, 1879.

Carmel Day by Day

by THE GADFLY

Up and anon. Thoughts while meandering. I crept out into the lugubrious cline and pell mell into the football scrimmage in the pocket edition of the Liliputian Letter Depository. I focussed my punctilious orbs upon noses, beaks, physiog-protuberances and nasal promontories. What a riotous display for a hamlet. Plane noses; turned down tips; upturned tips; depressed tips; saddle-backed nasals; concave, convex septums; Roman, Graeco-Roman; Grecian; Semitic; Negroidal wings; blossoming types; eagle-beaked; saucy tilted; pugilistic, aesthetic, cosmetic and erratic varieties—all busy-bodying in and out perusing their epistolary burdens. Neither going where they are looking or looking where they are going. If you just keep turning the dial of your radio, you will get some idea of the conversational buzz and static that echoed in dem picayune corridor. All faces seem to turn to this Mecca of Please-Remits about eleven by the Telechrone-mututinal session. I should whimper. I cuddled up with the rest of the stamp-collectors to keep warm. There was plenty of hot air.

See by the village Seventh-Day-Edi-tional-Sheet that someone is howling mad about the radiotic sityation; that artists, scribes and their pseudo camp-followers will probably make a demand upon the Civic Padres to order stop-watches, regulators, mufflers or punching-clocks on all our Installment-Wave-Sievers. Some more colored-sidewalk maneuvres, I divine. Some wit once said that when there is absolutely nothing else to do, legislate. Also that "An idle mind is the devil's workshop." How wery, wery true. However, let's have a meeting; we're all fed-up, blase, emunied and anemic with the social whirl here. Addenda; Once wrote a novel (never sold it by-the-by) with traffic hell-popping all around me in a Grand Hotel—radios screaming; bells clanging and a Gin-Carnival raving in the next bou-doir. Reckon by the above insinuations that I ain't just right in my Cerebra-tion-Works.

Scurried past several groups that crowd-ed about the Old Bard's Cash-Register—at the juncture of the Avenue and Miss Dolores. No Sol. See you anon.

STYLIZED SETTING FOR "BEGGAR ON HORSEBACK"

Next week's production of "Beggar on Horseback" in the Studio Theatre of the Golden Bough, gives Peter Friedrichsen his first opening since the famous "Thrip'ny Opera" for the exercise of his unfettered imagination. The rollicking fun and absurd situations of this hilarious comedy on our modern material age, furnish Mr. Friedrichsen with ample opportunity for the stylized settings that helped make the "Opera" such a success.

In "Beggar on Horseback," the authors' evident distaste for the viewpoint and

complacency of Big Business is slyly overlaid by the most absurd nonsense. The dialogue throughout sparkles with crackling wit.

Tickets go on sale Monday afternoon at the booth opposite the post-office.



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NOTICE

Notice is hereby given that the ASSESSMENT ROLL for the Fiscal Year of 1931 has been completed by the Assessor of the City of Carmel-by-the-Sea, as required by the City Ordinance: That on and after Monday, August the 3rd, said Assessment Roll will be open for inspection to all property owners:

FURTHER:

NOTICE IS HEREBY GIVEN: That the Council of the City of Carmel-by-the-Sea, will meet as a Board of Equalization on Monday, August 10th, 1931, at the hour of 10 A. M., at the City Hall of said City.

Signed: SAIDEE VAN BROWER
City Clerk and Assessor

THE BROSA QUARTETTE

(Part Two of a Review)

by MARY LINDSAY-OLIVER

Mr. Brosa had been urged to give only modern composers on this last program, but wisely refrained and supplied the emotionally beautiful and strongly virile "Emperor" Quartet of Haydn, thus giving almost startling contrast between it and the revolution of key relationship to atonality. The restful enjoyment of the harmonious appeal in the treatment of the Austrian Hymn in the Adagio cantabile was not of the kind that seeks to stimulate jaded nerves with antidotes! How grateful one is to those calmer and emotional classics because they save us from the insanity of the pendulum swinging so far it cannot return to the center of balance. Works that live must all have balance of some kind or meet destructive forces by separation and attenuation that dislocates because of the undue emphasis on the very quality that is an essence and a reflection rather than a fundamental. In music this applies to tone and its multiplication of vibration. Where many of the self-styled "moderns" are clinging to what they call "modern music" as though there never had been any other "modern"

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music in any other contemporary age and demanding what they consider newness is sometimes nothing but this particular emphasis of the overtone to appear like a fundamental by turning over the house to stand upon the roof, making a pseudo-picture of the possible fourth dimension! Perhaps we all hope to find that fourth dimension, but it remains to be seen how long some of the inverted tonal structures will stand or of what they will ultimately show us as against an exploration into the realms of light and higher vibrations that emanate directly upward from their foundation related to a balanced center of being!

The sun has rays, but a ray that has not started from the sun is without the sun's life, its central spark of vibration or its fundamental values. As humanity, we still need the warmth of the sun, but we are more than interested to find out how far and to what its rays can reach!

Experimentation is welcome activity in every art so long as the artist realises that all livable vital composition, or creation, can only come from a spontaneous outpouring of inward growth bent on saying something to humanity because of its spiritual experiences and emotions, and not through though on the mere abstract of form and material. Back of all these the sun is immovably balanced in the heavens.

We are grateful to the Brosa Quartette for the instructive renderings of experimental and beautiful selections they have given us and we are grateful to Mrs. Casserly in bringing them here through Madame Ann Dare and Mrs. Gordon, for their many concerts have constituted an important contribution to musical development in California and a particular inspiration to the future of Carmel as an Art Center to be reckoned with in America.

THE FOREST THEATER

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SATURDAY AUG. 1

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